

INVOCATION



HARRELL

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COLE HARRELL
AIDEN NIEPOLD

HARRELL

in•vo•ca•tion

/,ɪnvəˈkɑːʃ(ə)n/

verb

- the action of invoking something or someone for assistance or as an authority
- call on (a deity or spirit) in prayer, as a witness, or for inspiration
- summon (a spirit) by charms or incantation

WORKS





Anthropozoomorphic Face Mask, **NDOMO**

Unidentified Bamana–Segu Artist, Mali

Wood, twine, palm oil, organic material

H: 51cm

PROVENANCE

Collection of Ernst Ascher (1888–1979), Paris, by 1950

Collection of James M. Silberman (1913–2016), Washington D.C.

Galerie Bernard Dulon, Paris, by 2009

Collection of Guy Porré and Nathalie Chaboche, Paris, France, acquired from the above, 2009

Galerie Olivier Castellano, Paris, France, acquired from the above

Cole Harrell, New York

UNTITLED

2025
23cm width x 31cm height
clay, organic pigment, commercial house paint
Signed on verso

PROVENANCE

Executed by the artist, 2025
Harrell Fine Art, New York, 2025



Anthropomorphic Female Bust Portion of a Ceremonial Spoon, **WA KE MIA**

Attributed to Si (ca.1900–ca.1980) of Nyor Diaple, Liberia

Wood, natural pigment, fiber, iron alloy

H: 21cm

PROVENANCE

Private Collection, Paris, France

Cole Harrell, New York

CF

Musée des Confluences, Lyon, France (acquired in situ by Roux, pre–1936)

National Museum of African Art, Smithsonian Institution, Washington D.C., USA, inv. 2005–6–58

Expo cat.: "Ouvertures sur l'Art africain", Paris: Editions Dapper, 1986:38, #28

de Ricqlès, Paris–Maison de la Chimie, "Arts Primitifs, Collection Hubert Goldet", 30 June–1 July 2001. Lot 230

Sotheby's, Paris, "Collection Marceau Rivière", 18 June 2019. Lot 65



UNTITLED

2024
122cm width x 122cm height
oil on canvas
Signed on verso

PROVENANCE

Executed by the artist, 2024
Harrell Fine Art, New York, 2025





Anthropomorphic Female Face Mask, **GU (GOU)**
Attributed to the Niono Master Circle of Guro Artists, Cote d'Ivoire
Wood, organic pigment, Reckitt's detergent, kaolin
H: 45cm

PROVENANCE
Private Collection, France, acquired pre-1950
Private Collection, France, thence by descent until 2024
Cole Harrell, New York

CF
Himmelheber (Hans), "Negerkunst und Negerkünstler", Braunschweig: Klinkhardt & Biermann, 1960:pl. IX
Fischer (Eberhard) & Homberger (Lorenz), "Die Kunst der Guro, Elfenbeinküste", Zürich: Museum Rietberg, 1985: #61

NOTES ON A FINE GOU MASK FROM THE CIRCLE OF THE NIONO MASTER

John Warne Monroe

We have long recognized and celebrated the transformative influence historical African sculpture has had on European art. This is easy to do, after all. Several of the most powerful and striking aspects of the visual vocabulary of artistic modernism – that current of formal innovation that surges out of Fauvism, Expressionism, and Cubism – began as artistic efforts to reckon with sub-Saharan African aesthetic traditions.

This exquisitely carved mask from central Côte-d'Ivoire shows us that this early twentieth-century current of cross-cultural aesthetic influence moved in two directions at once. As early twentieth-century European artists took fresh inspiration from the characteristically African approach to geometric stylization, deployment of volume in space, and tension between symmetry and asymmetry, early twentieth-century African artists took fresh inspiration from the renderings of human face and figure that they encountered everywhere in the visual culture of colonialism – illustrated newspapers, posters, book illustrations, busts in government buildings, faces on coins.

“Taking inspiration” does not mean “copying,” of course. In the African direction, artists did exactly what their European counterparts did: they saw new things through the lens of their distinctive cultural sensibility and responded to them creatively on their own terms. We see a brilliant example of such a response in this mask's subtle combination of naturalism and geometric stylization; its delicate nose, mouth, teeth and cheekbones enlivened – and made to seem yet more delicate – by contrast with a geometric coiffure, stylized ears, and chin refigured into a volume that elegantly resolves the entire work into a balanced contrast of crescent and teardrop.

While the name of the artist who made this work has gone unrecorded, its distinctive style allows us to situate it in time and space. The mask was made sometime around 1930 in central Côte d'Ivoire, probably somewhere near the village of Maminigui, which is where the German art historian Hans Himmelheber purchased three related masks: two in 1955, now in the Rietberg Museum, which Himmelheber dated circa 1920; and one in 1962, which he dated circa 1930. The latter of those three masks is the most similar to this work: both handle the mouth and facial structure in similar ways, and both use the same stylization for the ears.

Lorenz Homberger has identified this style with the Niono-Guro clan and has designated the sculptor of the two masks collected in 1955 as the “Niono Master.” At the time this mask was made, Guro sculptors learned and practiced their art socially, in a workshop setting. Considering these Niono masks as a group, then, we can imagine a circle of early twentieth-century artists responding to a multi-cultural visual universe in much the same way their European counterparts did: by taking a bit of the “other” and making it wonderfully their own.

NOTES SUR UN BEAU MASQUE GOU DU CERCLE DU MAÎTRE NIONO

John Warne Monroe

Nous reconnaissons et célébrons depuis longtemps l'influence transformatrice que la sculpture africaine historique a exercée sur l'art européen. Après tout, c'est facile à faire. Plusieurs des aspects les plus puissants et les plus frappants du vocabulaire visuel du modernisme artistique – ce courant d'innovation formelle qui jaillit du fauvisme, de l'expressionnisme et du cubisme – sont nés d'efforts artistiques visant à tenir compte des traditions esthétiques de l'Afrique subsaharienne.

Ce masque sculpté de manière exquise dans le centre de la Côte-d'Ivoire nous montre que ce courant d'influence esthétique interculturelle du début du XXe siècle s'est développé dans deux directions à la fois. Alors que les artistes européens du début du XXe siècle s'inspiraient de l'approche typiquement africaine de la stylisation géométrique, du déploiement des volumes dans l'espace et de la tension entre symétrie et asymétrie, les artistes africains du début du XXe siècle s'inspiraient des représentations du visage et de la figure humaine qu'ils rencontraient partout dans la culture visuelle du colonialisme – journaux illustrés, affiches, illustrations de livres, bustes dans les édifices gouvernementaux, visages sur les pièces de monnaie.

« S'inspirer » ne signifie pas « copier », bien entendu. En Afrique, les artistes ont fait exactement ce que faisaient leurs homologues européens : ils ont vu de nouvelles choses à travers le prisme de leur sensibilité culturelle distincte et y ont répondu de manière créative, selon leurs propres termes. Le nez, la bouche, les dents et les pommettes délicates sont animés – et paraissent encore plus délicats – par le contraste avec une coiffure géométrique, des oreilles stylisées et un menton refaçoné en un volume qui résout élégamment l'ensemble de l'œuvre en un contraste équilibré entre le croissant et la goutte d'eau.

Bien que le nom de l'artiste qui a réalisé cette œuvre ne soit pas connu, son style distinctif nous permet de la situer dans le temps et dans l'espace. Le masque a été fabriqué vers 1930 dans le centre de la Côte d'Ivoire, probablement quelque part près du village de Maminigui, où l'historien de l'art allemand Hans Himmelheber a acheté trois masques apparentés : deux en 1955, aujourd'hui au Musée Rietberg, que Himmelheber a datés d'environ 1920 ; et un en 1962, qu'il a daté d'environ 1930. Le dernier de ces trois masques est le plus similaire à cette œuvre : tous deux traitent la bouche et la structure du visage de manière similaire et utilisent la même stylisation pour les oreilles.

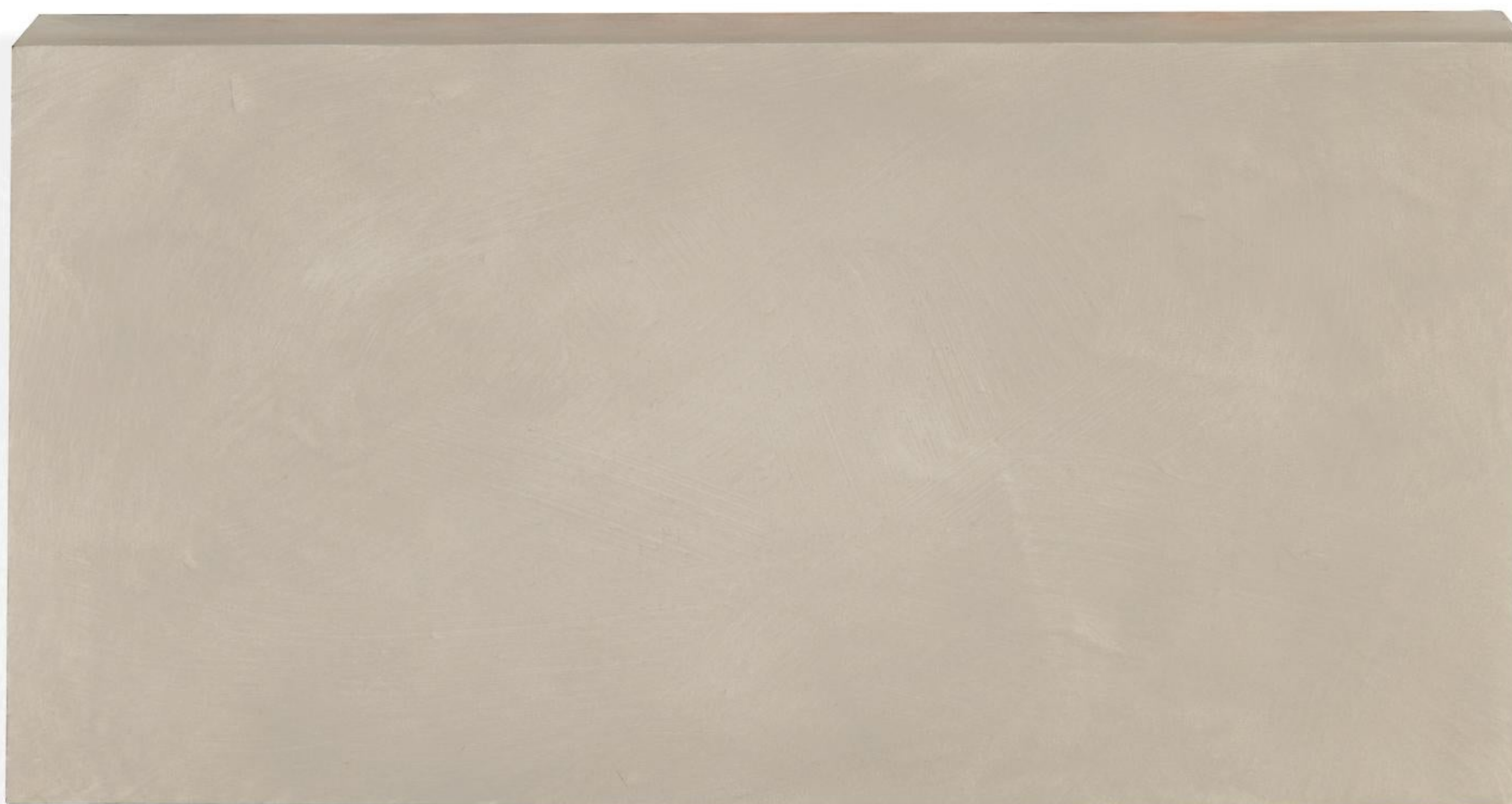
Lorenz Homberger a identifié ce style avec le clan Niono-Guro et a désigné le sculpteur des deux masques collectés en 1955 comme le « Maître Niono ». À l'époque où ce masque a été fabriqué, les sculpteurs Guro apprenaient et pratiquaient leur art en société, dans le cadre d'un atelier. En considérant ces masques Niono comme un groupe, on peut donc imaginer un cercle d'artistes du début du XXe siècle réagissant à un univers visuel multiculturel de la même manière que leurs homologues européens : en prenant un peu de l'« autre » et en le faisant merveilleusement sien.

UNTITLED

2025
each block 21cm width x 41cm height
gouache, wood block
Signed on verso

PROVENANCE

Executed by the artist, 2025
Harrell Fine Art, New York, 2025





Anthropomorphic Female Altar, **POM'KANDYA**
Unidentified Kissi Artist, Guinea or Liberia or Sierra Leone
Wood, iron alloy, organic libation
H: 41cm

PROVENANCE

Acquired *in situ* by William C. Siegmann while in Monrovia, Liberia, 1965–1968
Collection of William C. Siegmann (1943–2011), New York
Collection of Dr. Edward A. DeCarbo Jr. (1944–2024), New York, acquired from the above
Collection of Vanessa K. DeCarbo, New York, thence by descent, 2024
Cole Harrell, New York

CF

Siegmann (William C.) & Schmidt (Cynthia E.), "Rock of the Ancestors", Cuttington University College, Liberia, 1977:40
Sotheby's, New York, "African and Oceanic Art", 15 November 2002. Lot 7
Sotheby's, New York, "In Pursuit of Beauty; The Myron Kunin Collection of African Art", 11 November 2014. Lot 24

Anthropomorphic Male Sculptural Element of a Reliquary Ensemble, **EYEMA BYERI**
Unidentified Fang Artist, Gabon
Wood, organic pigment, brass alloy
H: 32cm

PROVENANCE

Private Collection, Belgium, pre–1950
Bonhams Cornette de Saint Cyr, Brussels, “Arts of Africa, the Pacific & the Americas”, 17 December 2024, lot 80
Cole Harrell, New York

CF

Grébert (Fernard), "Au Gabon. Afrique équatoriale française", Paris: Société des missions évangéliques, 1928:133





UNTITLED

2024

152cm width x 182 height
house paint, oil on canvas
Signed on verso

PROVENANCE

Executed by the artist, 2024
Harrell Fine Art, New York, 2025

Anthropomorphic Standing Power Figure, **NKISI NDUDA**

Unattributed Kongo–Yombe Artist, D.R. Congo

Wood, natural pigment, fiber, glass, alloy, textile, bamboo, organic material

H: 32cm

PROVENANCE

Collection of Klaus Clausmeyer (1887–1968), Düsseldorf, Germany, by 1950

Collection of the Rautenstrauch–Joest–Museum, Cologne, Germany, acquired from the above, 1966 (inv. n°48916)

Collection of Loed van Bussel (1935–2018), Amsterdam, acquired from the above by exchange, 1978

Collection of Lucien Van de Velde (b. 1933), Antwerp, Belgium

Sotheby's, Paris, "Arts d'Afrique et d'Océanie", 10 December 2014, lot 82

Jean-Baptiste Bacquart/ Galerie Bacquart, Paris, France, acquired from the above

Collection of Alissia Vis van Heemst and Titus van Rijn, Brussels, Belgium, acquired from the above

GvR Family Collection, Brussels, Belgium

Cole Harrell, New York, acquired from the above, 2024

PUBLISHED

Volprecht (Klaus), "Sammlung Clausmeyer. Afrika", "Ethnologica", Neue Folge, vol. 5, Köln: E.J. Brill, 1972: #132, cat.no.264.

Expo cat.: "Provenance", Paris: Galerie Jean-Baptiste Bacquart, 2015:28–29, #11

Lecomte (Alain), ed., "Bakongo. 'Les fétiches' mi-nkondi, mi-nkisi", Paris: Éditions A. Lecomte, 2016:307

Expo cat.: "Recent Acquisitions", Paris: Galerie Jean-Baptiste Bacquart, 2016: #II

Expo cat.: "Biennale" Paris: Galerie Jean-Baptiste Bacquart, 2017:7, #II

EXHIBITED

Paris, France: "Recent Acquisitions" during "Parcours des Mondes", Galerie Jean-Baptiste Bacquart, 6– 11 September 2016

Maastricht, The Netherlands: "Provenance", during: "TEFAF, The European Fine Art Fair", MECC–Maastrichts

Expositie & Congres Centrum: Galerie Jean-Baptiste Bacquart, 13–22 March, 2015

Paris, France, "Biennale", Grand Palais: Galerie Jean-Baptiste Bacquart, 11 – 17 September 2017

Brussels, Belgium, "BRAFA–The Brussels Arts and Antique Fair", Galerie Didier Claes, 19 – 26 June 2022 (Not for sale)



Anthropomorphic Male Power Figure, **NKISI**

Unidentified Songye Eki-Belande Artist, D.R. Congo

Wood, copper alloy, iron alloy, human (*Homo sapiens*) tooth,

Reedbuck Antelope (*Redunca redunca*) horn, palm oil, organic material

Late XVIII Century–Early XIX Century

H: 73cm

PROVENANCE

Acquired *in situ* by Boris Kegel–Konietzko while in Congo, 1959

Collection of Boris Kegel–Konietzko (1925–2020), Germany, 1959–1984

Distinguished Private Collection, New York, acquired from the above, 1984

Cole Harrell, New York, acquired from the above, 2023

CF

Christie's, Amsterdam, 2 July 2002, lot 262 (Collection of Baron Freddy Rolin)

Christie's, Paris, 14 June 2011, lot 150 (Collection of Gérard Berjonneau)



UNTITLED

2020
102cm width x 142cm height
house paint, paper, oil on vintage canvas
Signed on verso

PROVENANCE

Executed by the artist, 2020
Harrell Fine Art, New York, 2025





Anthropomorphic Female Power Figure, **NKISI**
Unidentified Bwende Artist, D.R. Congo
Wood, pigment, beads, textile, iron alloy, organic material
H: 22cm

PROVENANCE

Almost certainly Philippe Guimiot (1927–2021), Brussels
Collection of Jacques Deprince, Brussels, almost certainly acquired from the above, by 1983
Jacques Hautelet (1931–2014), Brussels, acquired from the above, 1983
Collection of Robert Aaron Young, New York, Baltimore, acquired by 1990
Collection of Shirley (1927–2019) and Marshall (1923–2006) Jacobs, Maryland,
acquired from the above, 10 October 1990
Collection of Randi Jacobs (1955–2021), Maryland, thence by descent, 2019
Cole Harrell, New York

LITERATURE

Neyt (François), “Arts traditionnels et histoire au Zaïre/Traditional Arts and History of Zaïre”, Louvain-la-Neuve, Université Catholique de Louvain, 1981:103, #V.18
Expo cat.: “Perspectives: Angles on African Art”, Vogel (Susan), editor, New York: The Center for African Art, 1987:191
Lehuard (Raoul), “Art Bakongo. Les centres de style”, Paris: Arts d'Afrique Noire, vol. 1, 1989: 189, #B 4–3

EXHIBITED

United States, “Perspectives: Angles on African Art”
– Richmond, Virginia: The Virginia Museum of Fine Arts, 21 February–26 April 1987
– San Diego, California: San Diego Museum of Art, 23 May–16 August 1987
– New York: The Center for African Art, 18 September 1987–3 January 1988
– Birmingham, AL: The Birmingham Museum of Art, 31 January–27 March 1988



Anthropomorphic Male Standing Figure, **NGIMFE**

Unidentified Mfumte Artist, Cameroon

Wood, camwood pigment, volcanic ash

H: 59cm

PROVENANCE

Collection of Lionel Richie (b.1949), Beverley Hills, California, by 1979

Collection of Duke University, Durham, North Carolina, gifted by the above, 1979 (inv. 1979)

Deaccessioned by Duke University Museum of Art, Durham, North Carolina, 2001

Hesse Galleries, New York, "Part 1 Duke University Museum of Art...", 31 March 2001, lot 236

Private Collection, New York, acquired at the above sale, 2001

Cole Harrell, New York

CF

Christie's, New York, 19 May 2017, lot 7 (acquired *in situ* by Christian Duponcheel, circa 1970)

Musée du quai Branly, Paris, France, inv. 73.1973.2.1

AIDEN NIEPOLD (b. 1997), is an Irish American, visual artist based in Brooklyn, New York. Raised both in a Zen practice through his father who studied as a monk at Dai Bosatsu Zendo Kongo-ji and a Socratic education through his mother a mathematician and academic, Aiden's work centers around the intersection of spirit, identity, ceremony and purpose through the daily attempt to connect the dots between our human nowness and a collective oneness. Due to birth complications, Aiden was born without oxygen for several minutes and consequently is blind in one eye, which required intensive patching of his seeing eye through early childhood. In the space of blindness early in life, paired with a spiritual practice surrounding impermanence and Socratic model of analysis- Aiden later in life discovered painting as a physical practice for exploring the non-physical.

Aiden pursued his early art education at Hjerleid Handverskolen, an atelier-style arts school in Dovre, Norway, focused on traditional carpentry and metalwork. During his time in Norway, he engaged in the Hjerleid fellowship in Florence, Italy, with a focus on Renaissance period painting and art history. Upon his return to the United States, Aiden was accepted as a student fellow at DC's Folger Library, where he studied Shakespearean era text and Northern Renaissance art and poetry. Acting on the guidance of one of his art mentors at the time, AD 100's - Darryl Carter, Aiden pursued and completed degrees in both Interior Architecture and Business at the University of Maryland.

Produced in conjunction with the exhibition

INVOCATION
COLE HARRELL • AIDEN NIEPOLD

Presented by Cole Harrell/ Harrell Fine Art, New York
in partnership with Aiden Niepold
28 May – 31 May 2025
Arader Galleries
1016 Madison Avenue
New York, NY 10075

LAYOUT.....Cole Harrell
PHOTOGRAPHY.....Edward Parrinello

ACKNOWLEDGEMENTS
Edwin Badia
Jamal Brown
John Warne Monroe



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